

## JOURNAL

WINTER, 1990

VOLUME 33, NUMBER 2

Celebrate Diversity:  
Festival 1991*By Diane Rawlinson, Program Director*

As I write this article it is with awe, respect and appreciation for the vast amount of work involved in hosting a National Festival. My predecessors are to be commended for maintaining their sanity through the preparations.

This is an exciting time for the Lakeshore chapter as we finalize plans for the festival while maintaining our monthly gatherings and activities on the regional level. Preparations are helping us build an interest in sacred dance within the Chicago area. The Chicago Dance Coalition (a professional dance collective) is currently highlighting the Guild in its biannual magazine (circulation 10,000). As a chapter we are diverse in our cultural, spiritual and technical levels and have adopted four goals in our work. Exploring the: 1) role of dance in worship, 2) significance of dance in all cultural and spiritual traditions, 3) healing and transformational dance and 4) spirituality and performance. Recognizing the many areas of sacred in dance we chose to celebrate this diversity through the festival. We will be bringing together some of the best presenters, liturgists and performers for **Celebrate Diversity**.

**WHEN:** August 13-18, 1991

**WHERE:** Barat College, Lake Forest, Illinois (2 dance studios, additional classrooms with sprung wood floors, chapter, theatre, serene grounds and less than one mile from Lake Michigan)

**HOUSING:** roomy *air conditioned* suites a quick shuttle from Barat (shuttle included in cost)

**\$\$\$:** We are trying to keep costs as low as possible, more details later.

*Jane Siarney,  
Chair of Festival  
'91 Special  
Programs,  
performing  
"Journal Entry  
#1," by Jane  
Erkert.*

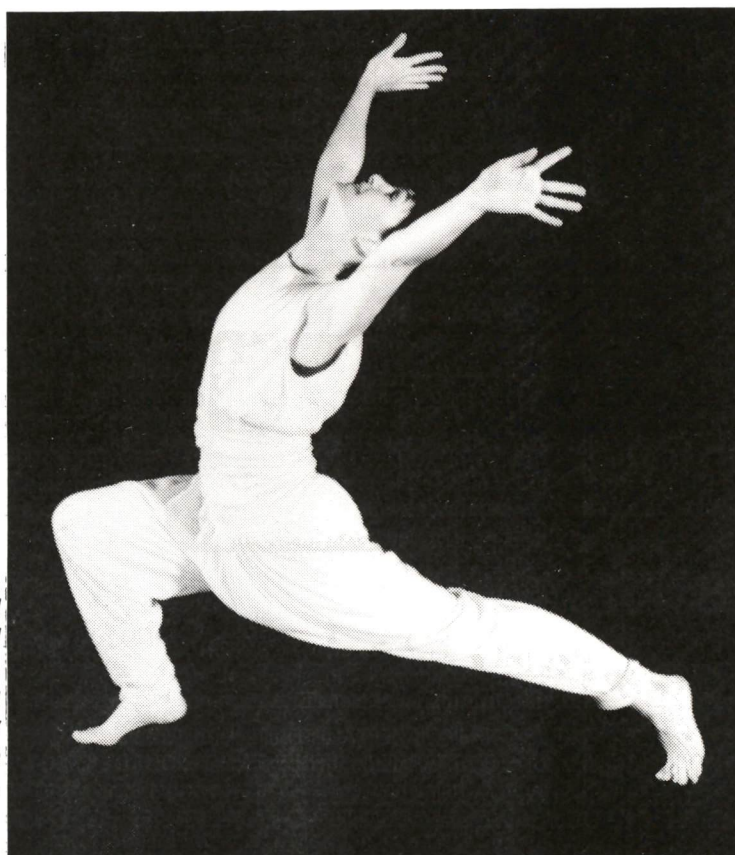


Photo by Paul Boucher

## WHY:

	C	ome to Chicago
entice	E	yourself
	L	end us your spirit
strength	E	n your soul
	B	e a community gathered
sur	R	ounded by friends
att	A	in new visions
	T	ouch the heart
	E	xperience...through
Carolyn	D	eitering
Cynth	I	a Winton-Henry
Dances of Uni	V	ersal Peace with Br. Kilikevice, O.P.
Carla d	E	Sola
Phil Po	R	ter
mu	S	ic and dance with guest composer
Nana Sh	I	neflug (recipient Ruth Page award)
A. Payne, Mun	T	u Dance Theatre
Man	Y	other unfolding plans

Plus: massage, the "business" of dance, sharing times, liturgy, healing rituals, cultural perspectives, faculty forum, resource center, and special children's workshop with Cindy and Phil for area children.

In addition we are working with members of Chicago's professional dance community to present a concert on dance and spirituality. A 20 minute festival promotional video to show at workshops, gatherings, meetings, etc., can be obtained by sending a \$25 deposit (will be returned) to Diane Smagatz-Rawlinson, Program Director, Sacred Dance Guild National Festival, 1079 S. Fairfield, Lombard, Ill. 60148. (708) 495-0429.

We look forward to seeing you at Festival 1991. Plan on visiting the "Windy City" before or after the event and invite a friend to join you for **Celebrate Diversity**.



# SACRED



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The JOURNAL is the official publication of the Sacred Dance Guild, a nonprofit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Deadlines for the Journal: August 15, November 15 and February 15. Deadlines for the Events Calendar: For the present the same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/ membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale IL 62901.

# A C T I V I T I E S

## From the East Coast to the West Coast, From the South to the North —and ALL 'Round the World

by Toni' Intravaia, Editor

Sacred Dance Activity has not been in the JOURNAL for the last two issues - here is a summer review summary of the GREATNESS that is our Guild everywhere:

From Australia the Anglican parish of Pioneer Valley has a very distinctive liturgical dance and clown ministry operating within the parish.

California was, is and will be busy: Sylvia Farris and Margaret Taylor Doane were part of the Music Week at Lake Junaluska, North Carolina. Bunny Oliver and Margaret with an inter-generational group interpreted "The Lord's Prayer" as the congregation sang at the First Congregational Church in Fresno.

Tobin James taught at the 16th Annual Christian Artist' Music Seminar in Estes Park, Colorado. Paul Noel Fiorino presented I DANCE IN FLIGHT, and the David Taylor Dance Theatre premiered PLANETS.

MOVING IN THE SPIRIT, an inner city youth at risk organization experienced an "Atlanta, Georgia Tour".

Maggie Kast of Chicago, Illinois used the St. Thomas Dancers and Musicians to reflect Lenten themes for each of the Sundays. The Sacred Dance Guild of Iowa presented Judith Rock in "Know It In Your Bones!" at the Nazareth Lutheran Church in Cedar Falls.

Phoenix Power & Light held a conference celebrating the arts in religion and community at John Carroll University in Cleveland, Ohio. Skyloom danced at the Nauset Unitarian Universalist Fellowship at the Chapel in the Pines in Eastham, Massachusetts. The Minnesota Region of the Guild held a second annual workshop "Theology in Motion" on the campus of St. Olaf College in Northfield with Cynthia Sautter and Jennifer Anderson and Virginia Huffine.

Allan Tung led "Welcoming the Lord" workshop with Creating Choreography on a Liturgical Theme at the Cathedral of St. John the Divine in New York City. At the Zion Lutheran Church in Stamford, Connecticut, Karen Josepheson was busy with "Sign a Dance" which explored the relationship between American Sign Language and Dance as an expression for use in corporate worship.

Mary Craighill had two purposes in mind for the 1990 Ecumenical Conference, held in New York City, on Liturgical dance for professional choreographers and dancers: First, to develop an appreciation within the church for professional dance as an instrument of wor-

ship, and to improve the quality of dance now being utilized in religious settings. Second, to further an awareness of the vitality of dance as spiritual expression and to encourage and promote such spiritually-inspired dance in non-religious or secular performance spaces.

Carla DeSola led the Ohio Dance Festival in Akron on June 14. Six of the Christian Life Dancers spent the day with Carla along with about 35 other participants in sessions focused on devotional and sacred dance.

A reflection by Sister Pat Rickard, SND, Ohio is good inspiration for SDG members:

"Why do sacred dancers leave the comfort of home and family and go forth to dance? Why give up the closeness of family, soft furniture, good food? Why drive miles in rain and snow to rehearse in often drafty rooms? Why postpone sleep and endure aches and soreness? Why practice, practice?"

"I believe it is because we are called to Sacred Dance by the Holy. We have heard the Caller beating out the rhythm to a distant tune. We sometimes succeed in drowning out the call, but most of the time, we cannot resist. Our feet are restless until we step out and begin the dance. It is in movement that we answer the call and surrender to the Holy. In the dance we find our peace.

"Today's world desperately needs dance to affirm the Holy, to become whole. Sacred Dancers can be instruments of the Holy, instruments of peace. We can become the Callers ourselves. Like Miriam, sister of Moses, we can rejoice over the planetary liberation just beginning.

"After the deliverance from the Egyptians at the Red Sea, Miriam spontaneously led the Hebrew women in a passionate victory dance. She raised her voice in exultation at the saving power of Jahweh. In her freedom, she moved many others throughout the ages to praise God with their entire beings. The word 'rejoice' in Hebrew literally means to dance.

"Later, King David rejoiced with the presence of God in the Ark. He leaped and exulted with all his might. Mary of Nazareth sang, 'My spirit rejoices in God my Savior' (Luke 1: 47). Like her, we have inherited the call to rejoice, to have dancing hearts and spirits.

"We follow the pattern of these joyful dancers when we join in the Sacred Dance. Understanding that God's great love has saved us moves us to rejoice, to dance. When we allow this truth to penetrate our lives, how can we keep from dancing?"

And thus it is that what we do, even though not reported, is the GREATNESS that makes the Sacred Dance Guild live.



# Editorial

We have passed a few new landmarks—the new look of the Journal the loss of a separate Calendar—the gain of new members—and the loss of some dear members. And your Editor has to present a few lauds and try to “cover” for a few bloopers.

A delayed but not unthought of praise to Susan Cole for her beautiful calligraphy over the years. Thank you is so few words for your lovely look to our Journals.

Now for the “covers.” Without looking into the old Newsletters and Journals, I boasted for our “waiting list” this summer, but as you can tell from one of the Letters to the Editor, there have been other years with full gatherings and a list of members eager to join. Also be aware that we have had from time to time been unable to put ALL MATERIAL IN that comes to my attention. There was a time when we typed and had the typed material xeroxed and ran to 64 pages and included “most” everything. Now we are much older and the costs of typesetting, reproducing and mailing have risen. We have to keep our number of

pages to a minimum. For the last two issues we were unable to include Dance Activity of Members. Therefore, we have included a summary of summer activities that were sent, and you will find both Chapter News and Dance Activity included in this issue.

Our theme for the Spring issue surrounds our Festival '91: “From the Center East Meets West in Sacred Dance”.

The Calendar of Events will be part of the Journal now and there will be no Chapter or Regional News forms. Therefore, please continue to send your Journal news to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, Joan Huff, 6 Baylis Street, Oswego, New York 13126.

As part of the World Day of Prayer in Carbondale, your Editor not only led the group in and danced the Lord's Prayer but also led the children up on the stage for their particular prayer. Large gatherings that gather in prayer everywhere are now gathering in dance prayer!

## President's Message

“Peace is not needing to know what will happen next” is on a poster my 16-year old daughter, Mindy, gave me a few months ago. It is hanging on my file cabinet in my office. As I sit here with pen in my hand, awaiting words of wisdom to bestow on the Guild members as your new president, there is a sense of Peace that is deep within me. It is that Center-point as dancers, that we draw energy from. It is that Sacred Space where I meet God. It is the Womb of Creativity, that I can't control, but choose to move with. It is “Betwixt the Physical and the Spiritual.” It is Sacred Dance.

It is that sense of Peace that encourages me to “Dance” this letter to all of you as your new President. As I reflect on the past presidents Susan Cole, Barrie Gibby, Fenna Stoub and the physical and spiritual energy that they gave to the Guild, it is their love of dance and their love of one another that I remember. Betwixt the mind and the gut is the heart. And I believe that is where the Sacred Dance moves. It is my heart's desire to continue that life giving, radical, faithful service. I know as leader there is a place between the physical organization (the paperwork, communications, financial decisions) and the spiritual commu-

nity (sharing, encouraging, creating, letting go) that must be balanced. As a visionary person who lives in reality, there is a working dynamic, and mature, awareness of operating the Sacred Dance Guild. As dancers we are always striving for THAT BALANCE, THAT CENTER that allows us to leap. I will seek to keep that balance in the Sacred Dance Guild that allows us to network our faith through movement and dance.

I am so grateful to the executive Board that has both the skills and the prayer to allow the Sacred Dance Guild to continue. Marilyn, Annie, Carla, Barbara, Margaret, and all the others, are not only friends, but courageous women, who share the same vision for the Guild. It is their hard work and dedication to the Dance that keeps the Guild going.

It is betwixt the physical and spiritual in Sacred Dance that I come to you as your new President with fear and trust, with successes and failures, with likes and dislikes—a woman of faith. I truly believe all life is a dance and as we continue as sacred dancers, disciples, and friends, may the Journey be both challenging and rewarding.

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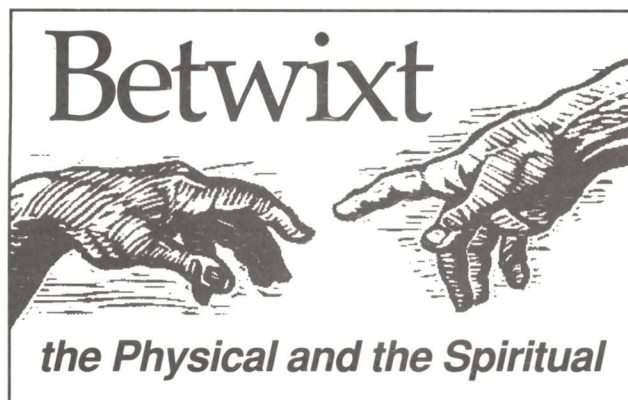
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Bunyan

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I sincerely pray that the Sacred Dance Guild can continue to be a strong, useful instrument in linking all of us as sacred dancers around the country and the world. We have a beautiful, powerful gift in the dance of making the Word—flesh. It hasn't been easy and it won't be easy. We need each other. I don't want to dance cute or pretty, I want to dance real, to dance sacred. Your dance, my dance, touches hearts and changes lives. We need a Guild that continues to name, define, and shape the working of the power of the dance in our lives, a community of believers that share the faith of DANCE at work throughout the world. My heart dances with you.

*Pam*





Physical-betwixt-Spiritual regarding Sacred Dance is an inter-related unity. The two elements permeate each other into a creative communicative religious art. "Betwixt" is listed in the dictionary as an "archaic" word and the idea of a dichotomy between the physical and the spiritual really belongs to the past.

But now we are aware of the harmony and the fusion of the variety of aspects of life. The emphasis on a wholistic/holistic awareness is becoming more meaningful today. I usually use the term "whole person— body, mind and spirit" when describing the participants in Sacred Dance. So let's not consider the archaic word of "betwixt" in the body-mind-soul involvement of the glorious creativity in Sacred Dance. Let us share as *whole* persons in the *holy* art of Sacred Dance.

—Margaret Taylor Doane

## Sacred Dance—A Marvel of Oneness

by Martha C. Yates

Body, mind and spirit—there is no "betwixt", there is only a melting, merging flow. And the flow happens when, as dancers, we tap into the right side of our brains to create and then move from the inside out. Sacred dance is an expression of worship, of wholeness.

A dear friend, Frances Horn, is a psychotherapist in Pacific Grove, California. Recently she sent me a picture of the shore line of Big Sur and wrote, "This photograph is one of my favorite views in the world. I see it not as a boundary but as a line that connects—connects a vast continent with a vast ocean. I have the same thrill from a plane, finally approaching the north shore of Australia from Singapore. A marvel of oneness."

We have to learn to maintain this "line that connects". As I teach our dance choir of eight-year-olds, I find they move into the mode of a belief system easily when I explain our part in a service of worship. When they have mastered the "language of movement" I invite them to "watch the magic happen" when they visualize the idea of the words they are portraying. "For all the blessing of the light" in the Tallis Canon becomes "For parents, home, friends," and suddenly the movement interpretation comes alive with meaning and performance!

Increasingly we see many disciplines utilizing the concept of the whole person. Betty Edwards teaches drawing at California State University, Long Beach and has written a book called "Drawing on the Right Side of the Brain," in which she applies recent discoveries in brain research to the teaching of drawing skills and releasing creative potential.

Gabriele Rico is a Professor of English and Creative Arts at San Jose State Univer-

sity and lectures widely on the application of brain research, the creative process, and clustering. Her book, "Writing the Natural Way" describes the process of tapping into the right side of the brain as mind and body flow with creative spirit.

Even the field of medical science is coming into an understanding of the patient's wholeness of spirit, mind and body. Current books on the best selling lists include: Bernie Siegel, *Love, Miracles, and Medicine*, Joan Borysenko, *Minding the Body, Mending the Mind*, Herbert Benson, *Beyond the Relaxation Response*. These three writers come from the emerging field of Behavioral Medicine. Dr. Siegel is a surgeon and teaches at Yale University. Dr. Benson is Chief of the Department of Behavioral Medicine, N.E. Deaconess Hospital and Harvard Medical School. In teaching meditation, a prerequisite for self understanding, Dr. Benson maintains there must be a "belief system" in order to achieve any kind of psychological or physical wellbeing. He states, "A belief system, spirit becomes essential to the healing process".

We in sacred dance need to learn to move easily into this spacial flow of spirit, mind, body. When I presented Dr. Horn with a dilemma recently she wrote:

"What a situation! It calls forth everything we think we may be learning." And so it does. And so does our participation as dancers in the service of worship. We must draw on all that we "think we may be learning" and consciously maintain the connecting, living flow between spiritual and physical in every dance presentation.

In medicine, psychology, art, writing, dance there is a flow which happens if one acts from the source of creating. There is no "twixt" or boundary between physical and spiritual in sacred dance, only connection, merging, a "marvel of oneness". May my words speak to you—it would have been easier and briefer to dance their meaning.



Maggie Kast  
in "Women  
at the Well"

Photo by Frank Cassella



# Betwixt the Physical and Spiritual in Sacred Dance

by Evelyn H. Broadbent

"...then the Lord God formed man from the dust of the ground, and breathed into his nostrils the breath of life; and the man became a living being." (Gen. 2:7 NRSV)

"God is spirit, and those who worship him must worship in spirit and truth." (John 4:24 NRSV)

These two verses express my understanding of the bridge between the physical and the spiritual, which can be demonstrated by a few vignettes from nearly fifty years of sacred dance experience.

The first realization of this bridge came to me in 1942 when I was working with fifteen high school students, girls who were helping me with a project related to a Master's thesis on "The Use of Dance in Religious Education." They were expressing in dance the revelation of God from Creation to the Incarnation. Throughout a year we met as a church school class on Sunday and on Saturdays to develop an interpretation of the lesson. At the end I asked the girls to answer a questionnaire and to evaluate the experience. All of them stated how much they had learned and how deeply they felt the spiritual power of their faith.

Another glimpse into the importance of the physical and spiritual aspects of sacred dance came to me when one of the members of our local church's sacred dance group, a woman in her fifties—white hair—a beautiful Broadway actress thanked me for having her dance "Nobody Knows the Trouble I've Seen." It was a solo presentation in a farewell recital just before my husband and I were leaving to a new parish ministry. She told me that she had not shared with anyone that her husband was demanding a divorce and leaving her with two teen-agers. The only way she could get to sleep was to dance that spiritual along with "Psalm 23" and "The Lord's Prayer." Her physical and spiritual needs were one.

Another vivid memory is of a young girl suffering from Spinal Bifida. She had been taken outside in a wheelchair watching an intergenerational group participating in a circle dance. Suddenly I realized that she could join in the arm and upper torso movements. She was ecstatic! Never before had she been able to take part in any group physical expression. The glow in her face was inexpressible in words.

For myself, nothing is more moving than seeing little children interpreting a Christmas carol, such as "Away In a Manger." They can understand the baby Jesus asleep on the hay and put their fingers to their lips, signaling a hush, "as the cattle are lowing," and finally raising their arms in prayer to Lord Jesus for his presence throughout the night. I watched a three year-old surprise a group of adults when

she began to interpret a carol they were singing. The physical expression made a deep spiritual impact on all present.

I suspect that we all recognize, from our own sacred dance experience and in the many workshops we have attended, the overwhelming spiritual feeling we find when we dance, either alone or with others. The physical and the spiritual blend into a unity.



## The Physical and Spiritual Reality of Dance

by Kathy Ayala

I discovered the spirituality of dance when...

as a teenager, I would go outside, into the darkness

to pray...alone with God...free to be me...

my prayer turned to song and the song, to dance.

I was dancing from darkness—into light

from heaviness—to floating on air

from despair—to joy and peace.

I had very little training, at that time, and had never heard of Sacred Dance. The church that I was attending then, taught that dance, in any form is sinful. Of course, I disagreed with them. Any gift that God gives us, should be used to glorify Him.

Years later, I was singing "The Lords Prayer," alone, with God, in my kitchen. I totally offered my prayer to God, in song and dance. I was in God's Light, and lifted off the floor (my feet were not touching anything!)

I knew that I was blessed, to have had these experiences, and wanted to share with others the beauty of loving God, through prayer dancing.

Sacred dance is *very* spiritual and physical. We do have to move our bodies, (or should I say, let our bodies be moved) as an expression of our prayers. The sacred dancer must relax, pray and have faith, that God will move through us, to communicate His Love to the world.

This year, I danced the "Magnificat" during Mass, at St. John's Catholic Church in Tucson, AZ. Sacred dance is fairly new, to most of the parish.

I prayed, "Dear God, please help me to

be open enough, so your spirit can dance through me, to be an acceptable offering to you, and communicate to the hearts of your people." I had practiced and set the dance, but it's very important to not be "too set." Be open to let God move you other ways.

Praise God, for the dancer  
who moves within our souls  
we'll be the movers of mountains  
and of souls, to love Him so.  
O Lord, lead me on,  
to always trust in you  
Lord, lead me on, to always...  
follow you.

[Editor's Note: "Mary" sent a note: The Magnificat that Kathy danced, was exactly that, "magnificat." The glow, the love, and the inspiration were significant. There was total silence. The entire congregation was in awe. It must have taken Father three minutes to gather his thoughts and proceed with the Mass. It brought joyful tears to my eyes. God comes to us in many ways; I believe this was one of them.]



## A Ritual for Wholeness for a Dance Group

Sitting in a circle, be aware of the energy level in the group. Is the group alert? Aware? Excited? Calm or anxious? Tense or relaxed?

Now sit up, as erect as you can without straining. Notice how the energy level has changed (energy travels up and down the spine). Do you feel more alert? More aware? Has the group energy changed?

Your breath moving energy in and out of your body, wakens your body's centers of power. Take a deep breath. Breathe deeply...breathe all the way down. Breathe from your diaphragm...and now, from your belly, your stomach pushing in and out as you breathe. Fill your belly with breath. Feel yourself relaxing, recharging. Now notice how the energy of the group has changed.

Reach out and take hands, linking the circle. Continue to breathe deeply. Feel the energy move around the circle. It may seem like a subtle tingling, or a low heat, or even a sensation of cold. Each may perceive it differently. Some may see it—dancing like sparks in the center of the circle.

And now, closing your eyes, breathe together -breathing the deep breath of the belly. Inhale...exhale...inhale... exhale... inhale...exhale...feel yourself relax, as you breathe. Feel yourself become strong...with each breath ...become refreshed...with each breath...feel your worries floating away... with each breath...become revitalized...as we breathe together...inhale... exhale...inhale...exhale...

And feel the breath as it meets in the center of the circle...as we breathe as one...breathing one breath...inhale...exhale... breathing one circle...breathing one circle...breathing one, living organism...with each breath becoming one circle...with each breath becoming one...

The unfolding of God...involves the creation of new space, in which we are free to become who we are...its center is the lives of those who, caught betwixt the physical and the spiritual, begin to liberate themselves toward wholeness.

If the group is small, each dancer may wish to enter the center of the circle and share a dance (either prepared or improvised). A large group may ask one or more dancers to prepare something in advance to be shared at this time. Let the dances speak for the wholeness of the entire group.

As the dances are finished, let the group rise as one, with hands stretched upward and then bring the hands back down to touch the ground.

"The circle is open, but unbroken. May the peace of God be in your hearts."



*by Suanne Ferguson*

## Daring to Stretch

My shadow stretches out on the path before me and I am long and lean. In reality, I'm a little on the short and dumpy side, but the shadow on the path looks lean and well-proportioned. I've often thought that if I could just stretch

enough—my mind wanders and begins to examine the process of stretching...for it is a process, not something that happens once and for all, and not at all limited to the body. There is the process of stretching the mind... the ongoing, never ending learning anew. And...the process of stretching the spirit. My spiritual director has told me that in order to grow spiritually, we must "stretch to the edge of pain."

These areas of stretching, (body, mind and spirit) while they can be separated—are interrelated and when entered into as a going process, the transformation and growth of the individual is far greater than when they are separated. The effect of stretching mind, body and spirit as a whole is far greater than the sum of dealing with each one independently. Magic? No, it is the nature of all life. When life's processes are balanced, integrated and in harmony, growth is experienced beyond expectation.

But, what does it mean to "dare to stretch?" To stretch the body means to stretch taut muscles. It is apt to be a painful process...but an important and necessary one. Muscles which are always flexed or tightened and never stretched become knot-like and hard rather than pliable and strong. Hence, the dancer and the athlete alternately stretch and flex the various parts of the body taking care not to strain, but working beyond what is easy.

To stretch the mind we must also work beyond what is easy. The brain becomes "knotted" too, into old ways of thinking and perceiving when one is not encouraged to stretch into the use of both right and left hemisphere of the brain. Much research has shown that the two sides of the brain have different functions...both important. We are more accustomed to using the left, logical, rational, reasoning side more than the right, imaginative, intuitive, creative side. As we integrate right side/left side, mind and body, we begin to see on the path in front of us a better proportioned life...but then, we are more than just mind and body.

The awareness of spirit, the inner being, is the binding sinew that allows us to stretch to the edge of pain without breaking apart. As we stretch into the depths of our being, as we unite the process of stretching spirit along with the body and mind, we are pulled full circle into wholeness.

The first step always is to enter into the process...to dare to begin... to dare to stretch. As we become aware, enter in, dare to stretch...we learn anew in every part of our being and our shadow on the path becomes lean, strong and complete.



## Something Scary and Wonderful

"in me  
something scary and  
wonderful  
is always turning  
stiffness  
into a dance—  
it is the fire of life"

These words appear on a greeting card purchased years ago in a little shop on the river front in San Antonio, Texas. They touched me then and were especially appropriate as I was in San Antonio to attend the Sacred Dance Guild Festival...but they ring as true for me today as they did that day.

The words are those of Brother Ramos, a citizen of the Universe, a Brother whose religious affiliation is not known. His sayings, found in a manuscript of obscure origin, "remind people of what they have always known to be true, but have forgotten in the press of daily living."

"In me, something scary and wonderful is always turning stiffness into a dance...it is the fire of life!" The Fire of Life...Something scary and wonderful...moving me to dance.

"In the beginning...God created the heavens and the earth. The earth was without form and void. Darkness was upon the face of the deep and....the spirit of God moved upon the face of the waters." It was dark and scary and wonderful.

And, the Spirit of God moved, the fire of life, and something happened... creation happened!

Then God formed...male and female...in His own image...to live and move...

God's people...called to move, called to create, called to change stiffness into dance. Throughout the scriptures, we find the people of God moving in worship. They clap and shout their praise, lifting holy hands to pray, moving together in processions to the temple, leaping for joy. They walk, run, turn, kneel, rise, fall...they dance! And when God's people move...something happens...new life begins...creation!

Historically and biblically, the people have moved and danced in response to "the fire of life," the creative energy of God...the word of God. And so, too, are we called to do the same.

And let the people say "AMEN".



## Sacred Dance as Moving Icon

by Celeste N. Schroeder

The inward grace of God is made manifest in the limbs, gestures, and bones of our bodies rising upward to God and downward to earth. It is making visible the invisible. The tradition of icon making is an old and rich one clothed with the reality of being an image-bearer of Christ. Those of us who have been able to participate in sacred dance are in a small way image-bearers of Christ.

The dancer allows God to permeate his/her entire being; one which extends to every contraction, raised arm, or twisted torso. In the process of allowing God to fill us, we surrender to the call to being created *through*. Our bodies become vessels to express the realities of every day life as well as that which goes beyond space and time.

As one looks with a penetrating gaze at a visual icon, it continues to take on another dimension. It is not only wrapped in the beauty of the hues of golds, oranges, and sunlit hues, but an interior presence unfolds. A visual reminder which captivates our hearts to enter a life of prayer with God. It beckons us on our journey of faith as it images forth the One whom we live, move and have our being in.

The icon is a still-image, one in which we can go to over and over again and soak its penetrating richness. The dancer has the capacity to kinesthetically bring alive image after image. It is not only image of beautiful form, balance, and dynamics of moving in space. It is also images of faith—images which become living icons; ones which continue to bear testimony to the invisible through the means of the visible.

Even as we must come back again and again to the visual icon, it is necessary to go back to the moving-images we make and prayerfully listen to how they can speak to us in our journeys. One of the most startling ways God can dialogue with dancers and choreographers is in the images that are brought forth in their work. May we listen attentively and visually to the One who brings forth the image within us so we can be image-bearers in the dance.



## ?Called to Compete?

by Jeannine Bunyan (from the So. Ca. Newsletter)

As an organization, the goal of the Sacred Dance Guild is to validate each person, in their spirituality and in their dance gift. We recognize that each of us is in a different place along our spiritual journey, and it is our desire to meet each one "there," celebrating with them their victories, and encouraging them in their challenges. Having said this, two divisive issues arise which need to be addressed. One is that between the "professional performer" and the "untrained dancer." This is destructive! If we are truly dancing out of the core of our spirituality, do we not then each have a gift to share which enriches the other? Sacred Dance Guild is called to be a nurturing network; we are not called to be in competition with each other — we need each other!

The second issue is that between "Christian and Interfaith." Do we address this issue honestly and grow spiritually, or do we skip around it and stay in our own protected cloisters, stagnating spiritually? Why are Christians so threatened by "new age" thinking—does not the Bible speak of a new age? On the other hand, why are other believers so arrogant toward those who stand firm in the old, traditional faiths? It is the freedom of Dance that can promote healing and provide a common ground on which we can meet as "humans," sharing our spiritual identities with each other. We are called to integrity! Let's quit playing games with each other and with God! Life is too short, too beautiful, too frightening, too glorious to allow such pettiness. God has created us for greater things!! We are called to Love one another, and that does not mean that we must agree. It means that we each have a "spark of divinity" to share. Let's tap into that! — Let's Do IT! — Let's Dance.





## Balancing Religious Integrity with Dance Ability

By Joann Flanigan

I would like to share a part of a personal message which Sister Patrice, Liturgist for Villa Maria of Stamford, wrote to me. On October 14th I danced to a reading from the book of Isaiah for the Sunday morning celebration of Eucharist, and during the opening Processional, I carried a basket to the altar which contained personal notes from a group of retreatants.

Dearest Joann,

"What you have received as gift,  
give as gift, full measure,  
shaken down, and running over."

Thank you for your generous witnessing to these Gospel words of Jesus. I hope you realize what we so closely see: that your talent and ability to dance has been transformed into a ministry which opens others to God. We are grateful to the Lord—and to you—that you so willingly and lovingly use your dance ministry here at the Villa.

Wishing you peace from  
our hearts full of gratitude.  
Patrice

Through my years of involvement with sacred dance I often have heard the question, "What is the message?" and I, as a professional dancer and teacher, began to ask what was being presented in sacred dance around me. To find some answers, I reviewed Carlyn Reed's *And We Have Danced—A History of the Sacred Dance Guild, 1958-1978*. My title of this essay was borrowed from a 1957 NEWSLETTER article by Jane Renz of Pennsylvania, president of the SDG from 1958-1959. That article, "Dance in Church" which is found in the Introduction on page x, encourages members of the newly formed Eastern Regional Sacred Dance Association to "...balance religious integrity with dance ability," and that "...the message must take precedence over the dance, but the dance should be done well."

When I first began to dance in worship services in 1975, my knowledge of what sacred dance might look like it came only from within, for I had not yet heard of the Guild, and had only a vague idea of dance in worship. For some in the congregation, my work at that time probably appeared to be more entertaining than worshipful. At least I had been raised with a strong litur-

gical tradition which greatly aided the transition from dance-as-entertainment to dance-as-worship.

But how does one grow from dancer-as-entertainer to dance liturgist? How does one transform that talent and ability to dance into a ministry which tries to satisfy the needs of the congregation and open them to the word of God? How does one balance religious integrity with dance ability?

I believe the answer to these questions may be explored through active participation in regional workshops, as well as national and international festivals and conferences. The Pacific School of Religion also offers learning opportunities through courses in dance and religion each July. This past year, they began to offer a semester course with Carla DeSola, a gifted leader and author. All those who have met and

worked with her recognize that she has been "...blessed with quietly sensitive qualities and strong convictions..." as she draws and guides us "...through the offering of our dance..." to the presence of the Lord.

The history of the Guild is a constant reminder for us to prepare ourselves for the dance ministry to which we are called. We need to find the proper balance between our dancing abilities—our physical selves—and the spirituality in ourselves.

To all you sacred dancers around the world, I strongly recommend that you study the history of the Sacred Dance Guild in order to more clearly understand your place in this joyful dance of life. I also hope to see you at the next workshop, or at Pacific School of Religion next July, or in Chicago at Festival '91 in August. May we well continue to grow in our dance ministry.



## Transforming and Transcending Technique

by Rosalie Branigan

Transcend: to rise above or go beyond the limits of, to surmount, surpass, out do or exceed in excellence and elevation. (*Random House Dictionary of the English Language*)

Throughout religious teachings there is the constant theme of the spiritual, the soul and the spirit in conflict with the earthly, the body and the physical. There were historical periods and there are even present-day theologies that have as their main focus negating the physical as the only way to salvation.

So we who wish to hold dance—where the only instrument is our body—as sacred, are at once damned in many circles. At best, we must transcend in ourselves and our congregations some degree of prejudice against the physical.

One of the ways this tension manifests itself is in the use of technique in terms of dance choirs and soloists involved in liturgy (not in the use of dance in private devotions). I have had persons say to me that dance can only be truly sacred when we come into the chancel and "let the spirit

move us;" in other words, without practice or preparation. We would never expect the organist to play a prelude without training or practice, or a group of singers to wait for God to give them their anthem, yet it seems difficult for some congregations to understand our technique, the discipline and preparation necessary to do even the simplest piece in worship.

Technique must be a tool, not an end in itself. The instrument, our body, must be able to bend and stretch, but it must not be a slave to the demands of technique.

Some techniques work better than others in the chancel. As a child I was trained in classical ballet exclusively. In those days, ballet and modern dance were poles apart. Ballet taught me a right and a wrong way to do each step. There was no improvisation and little emphasis on thinking internally.

When I found myself wanting to do sacred dance, I found that in many ways I was a prisoner in my technique. Luckily, I had two things on my side.

One was an extensive theater background, and the other was Spanish dance—



flamenco. In flamenco you must dance what you have lived and what you feel. Here, for the first time, the technique became a means to an end and that end was expressing myself. It was frightening, but little by little my personality was able to emerge in my dance.

Eventually I took myself out of ballet class and immersed myself in modern dance. There I learned to dance from the inside out, to find my center, my feet, my freedom. I learned, in a dance form not restricted to the young, how to communicate my heart and soul.

Isn't that what we are all about: communication? If the body is our instrument and technique our tool, then communication is our goal. When technique is our goal, and our heart and mind are focused there, then we will not be able to give the gift of our dance to the congregation.

I tell my dancers that "technicians are a dime a dozen and many people can wrap their leg behind their ear, but if there is nothing behind the eyes then you might as well have stayed home." Unless the soul comes through the eyes, the heart and the feet, we are only going through the motions.

If we have the gifts of a good body and good training, but do not use them as a means to an end, we are nothing (a bit of a paraphrase of 2 Corinthians 13).

"Do not conform to this world, but be transformed by the renewing of your minds, that you may discern what is the good and acceptable and perfect will of God." Romans 12:2 (*New Revised Standard Version of the Bible*).

## Advertise in the Journal

### Ad per ONE(1) issue

Full page inside cover	\$200.00
Full page inside	150.00
One-half page inside	100.00
One-quarter page inside	60.00
One-eighth or business card	40.00

### Ad per THREE (3) issues

Full page inside cover	\$500.00
Full page inside	400.00
One-half page inside	275.00
One-quarter page inside	150.00
One-eighth or business card	95.00

### Classified Ads and Personals

1-10 words	\$5.00
10-20 words	8.00
20-30 words	13.00
30-40 words	17.00



Photo by Fenna Stoub

P.S. ON THE 1990 SACRED DANCE GUILD FESTIVAL

## The Japanese Gardens

by Blair Bickford

The Japanese Gardens, Portland Oregon...Like no other place I've ever been. Oh, I know I deal in superlatives, but this place is truly magnificent. Natural, but man made. Like Teresina has instructed...Look for the patterns... the transitions from man to God. Catch the connectiveness. These gardens are full of tiny hills, bridges, ferns, tall trees, and bushes. There are 110 of us here and it seems like five or ten. Highlights include...fountains and waterfalls. Rocks, lush green gardens...a zen garden with nothing...rocks and sand...no greens...The idea here is of emptiness so we can be filled. Sort of like an empty vessel waiting to be filled by God. I noticed everyone has settled in...found a place to meditate. So I did too. I chose a place out of the sun under a tree beside a 6 ft. wide stream. Nothing really to focus on. Which is good. A focal point is distracting to me. The ferns are lovely. There is a rock pagoda covered on top with moss that looks down on me. Huge rocks of all shapes are around...Well, I just got chased off. Typical of all the places I pick...off the beaten path. It was such a comfortable place. Safe, secure relaxing...but the guard chased me off and interrupted my journaling. Hey, does that say something about our lives. Where we choose to spend our time and rest to write and create. Now I've found a new place...Other dancers are also writing and thinking. It is pretty here, huge rocks. The tourist folk around this spot are intrusive. The zen of it all, I suppose, is to find the stillness in the midst of the crowd.

Over all I am tremendously touched with the height, depth and breadth of this

conference. We're mostly women, and a few daring good men in all ages and stages of our lives. Some, happy, some sad, some lonely, some congenial, but all of us come together to celebrate the Sacred—our unity and our diversity in dance...It is a joyous time. Susan Cole should be the next Bishop of Oregon. Never have I seen such untiring leadership with enthusiasm, zest and incredible organization. She is also radiant, compassionate and understanding. Her family should receive kudos as well... No one in a high profile position gets there alone. Hers is a special warm community of support. Her husband, Dennis, picked us up at the airport, carried our bags (I brought half of the East Coast in 3 bags). Her daughters and son greeted us at Portland State University with smiles, energy and balloons. Little gestures bear remembering, especially on initial contact. The team Susan has as staff are willing and untiring. Like attracts like. The schedule is challenging. I'd say a morning blessing, two modern classes, Tai Chi, Liturgical Dance choreography, an African dance class...a concert by the Northwest African American Company is a full day. The festival was supported with great meals by the college and 1st Christian Church. But the backbone of the festival is not only the wonderful learning experiences, but the host of new friends all wanting to join me in the continuous journey in the dance of life. "We have danced; We are one; Bless our path. Celebrate; Leap for joy; Go in peace. Amen.



## LETTERS TO THE EDITOR

### From Rosalie Branigan, November, 1990

The last three summers the United Methodist Festival Choir Tour has been breaking new ground as we have visited the eastern block countries and witnessed their struggle for freedom, worshiping with congregations that in some cases had come together at great risk. Last year (1990) in the USSR we saw the people taking their first steps toward ending the Cold War.

I had ten dancers, ranging in age from 15 to 30 and we were privileged to dance in worship services and concerts in Finland, Estonia, Russia, the Ukraine and Poland. We had the heart wrenching experience of visiting Auschwitz.

Summer 1991's tour is returning to the USSR, Czechoslovakia and Germany including Berlin. The dates are June 22-July 12th.

If you are interested in going or have dancers 15 years old or older who are interested, please contact me and I will be happy to send a brochure, 155 Rue Charlemagne, Slidell, LA 70461.

### From Joan Sparrow, November 5, 1990

Congratulations on the recent issue of the Sacred Dance Guild JOURNAL with its elegant new format!....

I like the way space is left for the address label and postal permit. Since there's no cancellation there was no way of knowing the date this issue was mailed. It might have been delivered overnight. Even so, could we add to that area "Time Dated Material" or some such words to hasten delivery? Though I'm less and less likely to dash off to workshops here and there, it's frustrating to read announcements *after* the event.

Your fine editorial did a disservice to Gloria Castano, program director for the Guild Festivals held at Endicott in Beverly. As registrar for those I know that because of the limited number of beds allotted to us, *we had waiting lists*. Congratulations do indeed go to Susan Cole, but *not* "for the first time in our history".

The tribute to Connie Fisher was nicely written. Was the "poem," *Politely they ask, "What are you up to?"* which follows it something she wrote or just a very appropriately selected one? I think other readers might like to know if it was hers.

And how come news of Skyloom which I've sent to you didn't get a mention? Perhaps because you were sick? We'll forgive you, but we really would like to have other Guild members—and future historians!—know that Skyloom is still active!!

Keep up the good work!

[**Ed. Note:** Your Editor will check on "Time Dated Material" for the cover. There was no author given for the Fisher poem, this will be checked. As to SDG Dance Activity, there has been no section in the last two issues due to cost of added pages and the decision was made to eliminate. However your Editor has a special article on this in this issue of the JOURNAL.]

## RECOMMENDED READING

**The Folk Arts in God's Family** by Patricia Beall, 318 pp \$8.95 plus \$1.50 Hodder & Stoughton

"This is a revised edition of 'The Folk Arts in Renewal' which came out of the Fisherfolk ministry in the U.K. It is in paperback and half the size of the original. It is divided into four parts. The first one is an introduction to the folk arts in history, worship, education and festivity; the second, practical helps, deals with leadership and ideas; the third gives material for presentations and worship and the fourth with material for workshops. Material in the book gives a very good introduction for work in mime, drama, dance, art and music." (From *Leaping*, Christian Dance Fellowship of Australia)

**Spiritual Dance and Walk: An introduction to the Dances of Universal Peace and Walking Meditations of Samuel L. Lewis**, 144 pp. Perfectbound \$9.95 plus \$1.50 payable to the Center for Dances, P.O. Box 626, Fairfax, CA 94930.

A manual and a reminder for dancer lovers—revised and expanded version of Samuel L. Lewis' writings on dance.

**Prophetic Gestures** by Todd Farley/2nd Edition, Workbook/Lecture \$18.00, With Answer Book \$21.00, Answer Book Only \$5.00, Shipping/handling \$2.50, Mimeistry International, 5600 Carbon Canyon Road, Suite 1, Brea, CA 92621

An in depth study outlining the gestures of the Bible. Includes research on such topics as drama, dance and Jewish mime, as well as cultural gestures.

**The Silent Prophet: The Prophetic Ministry of the Human Body** by Todd Farley, \$5.95, Shipping/handling \$1.50, Mimeistry International, 5600 Carbon Canyon Road, Suite 1, Brea, CA 92621

A practical guide revealing the ministry of the body in use of praise, worship and the arts. Includes a unique view of the symbolic actions found in scripture, i.e. those of the Crucifixion.

**The Spirited Earth: Dance, Myth and Ritual from South Asia to the South Pacific** by Victoria Ginn, 100 color photographs, Rizzoli International Publications, Inc., 300 Park Avenue South, New York, NY 10010, \$60.00).

Victoria Ginn's gloriously exotic photographs are potent, elemental studies of a mythic and mystical realm, and in some cases, the sole record of vanishing performance traditions among people who still maintain profound spiritual bonds with the earth.

## CHAPTER NEWS

### Southern California

October 7 "Masks We Wear" with leader Cheryl Geffen was open to the public for sharing.

Seven members of the So. CA Chapter were at Festival '90. Each one came away fulfilled. Lana Spraker: "The best festival I have ever attended, any time, any organization!...We were fed at every level: our eyes, ears, dancing bodies, and tummies were treated to a rich and satisfying fare..."

Circle of Love Workshop with Margaret Taylor Doane and Guest Artist Jeannine Bunyan, Wesley United Methodist Church met in Fresno on November 11. This workshop Circle of Love—with God at the Center was offered for dancers, non-dancers, clergy, church workers, musicians, Christian education leaders, and children.

### Southern New York

December 1, Villa Maria, Stamford "Processions, Psalms and the Lesson" with leader Joann Flanigan. This introduced movement with the Psalms and developing worshipful experiences through improvisations on selections from the Old and New Testaments to prepare for a candlelight procession for the worship service.

November 3, St. Mark's United Methodist Church, Rockville Center "Journeying the Manger" with leader Susan Gunn. This workshop used dance, music, and guided meditation and asked questions: What are we waiting for? What gifts would you bring if you made this journey today? What are your expectations?

### California

The International Early Childhood Creative Arts Conference was held at the Airport Hilton in Los Angeles, on December 6-9. The conference focused on the unique learning styles of 3-8 year olds. Small group practical sessions were presented by arts and early childhood educators.

From Suzanne Horn: Easter brought participation in the 70th Annual Easter Sunrise Service at the Hollywood Bowl. The Spring Concert featured the theme "Dance: The Visual Voice of God" at Holliston Avenue United Methodist Church in Pasadena.

### Canada

Celeste Schroeder, Vancouver, B.C. reports: Introduction of the following courses at Regent College, Vancouver, B.C.: Dance, Theology, and Ministry and Choreography: The Body as Instrument. Write Regent College, 5800 University Blvd, Vancouver, B.C. Canada V6T 2E4 or call (604) 224-3245.

### Georgia

Leah Mann with Moving in The Spirit group had a great tour—their first—this summer. This group's motto is "teaching the value of commit-



ment as it relates to the workplace through the discipline of dance...an inner-city youth at risk organization". In September "Moving in the Spirit" performed at Stone Mountain's Yellow Daisy Festival. On November 17 the group held a Benefit Performance in Atlanta, featuring The Red Shoes Revisited.

## Illinois

Maggie Kast, Chicago reports Sacred Dance: Ritual Making, a movement class focusing on body, object and text as elements of ritual was held from October 8 through November 26.

"Dances of Universal Peace Comes to Carbondale" reports Dave Colombo. On September 22nd, D. J. Hanim-Andrews and Sita Scott led an evening of dances at the Church of the Good Shepherd, a small UCC (United Church of Christ) congregation. We had a couple guitars, a drum, a flute, and a keyboard that simulated a sitar. On Sunday we did The Lord of the Dance as a hymn and a Dakota hymn. During children's time, a member of our choir led some very small children in moving softly to the phrase Abwoon D'bashmaya, the first line of the Lord's Prayer in Aramaic. As I read the Lord's Prayer in Aramaic, the congregation responded to each line with the English translation. At the benediction, the congregation formed two lines down the aisle and blessed each other with The Blessings of God movements."

## South Carolina

Jeanne Foster reports: Her schedule included retreatant at Lady of the Angels Monastery, Charlottesville, VA in September; trip to Methodist Music and Liturgical Arts Conference at Lake Junaluska, NC in June; work with Sacred Dance Festival, Arts Center in Edisto Gardens, Orangeburg, SC. Her book *Dance the Divine* is being considered for publication.

## RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 - (212) 627-3790

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston VA 22091 - (703) 476-3436

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 - (415) 595-2433.

## MEMOS FROM THE MINUTES

Executive Board Meeting, October 26-27, 1990 at the Home of Annie Zahradnik, Wickliffe, Ohio Members Present: Barbara Eppich, O.S.U., Marilyn Freas, Pam Gwozdz, Carla Kramer, Margaret Marszal, H.M., Kathryn Mihelick, Annie Zahradnik The meeting was called to order at 7:23 p.m.

The minutes were read and approved. M/Margaret Marszal, S/Annie Zahradnik. Carried.

**Future Board Meetings:** The 1990 Board Meetings were scheduled as follows: January 11-12, since Joyce Smillie will be in town; April 12-13, and August 13-18 during the Chicago Festival.

**Treasurer Report:** On October 23, 1990, an interest-bearing checking account was opened at Cardinal Federal Savings Bank in Cleveland Heights, Ohio. The account will yield 5% interest monthly. Total deposit to open the new account, which included new memberships, was \$1,234.05.

**Corresponding Secretary:** All correspondence is up-to-date. Annie Zahradnik recommended that Guild members who drop their membership and later renew it should receive a Directory and the current copy of the Journal.

**President:** Pamela Gwozdz reported that Fenna Stoub sent six boxes of well organized records and procedures files. Pam has reviewed paperwork. She is keeping in regular contact with Fenna and communicating with other board members and the '91 Festival Committee to facilitate a smooth transition.

**Program Director—Festival '90:** Susan Cole sent no report. She is still recuperating.

**Program Director—Festival '91:** Diane Rawlinson wrote that Barat College has been secured for Festival '91 and Trinity Evangelical School for housing for the week of August 13-18, 1991. She is working on fund-raising activities and trying to keep festival costs low for members.

**Journal Editor:** Toni Intravaia's written report made reference to the logo for Journal and newsletters and suggested the Board look "into them." Toni is willing to write the continuing history of Sacred Dance Guild ("And We have Danced—Volume II"). The next Journal will include an article on members' dance activities which was deleted from the last two Journals because of space costs. Costs for the 1,000 copies of the Fall Journal were submitted.

**Membership Director:** Carla Kramer reported that on September 30, 1990, there were 907 Guild members. On October 1, 1990, 255 were dropped and placed in the Old Member, leaving a total of 652 Guild members. As of October 26, the total stands at 660. On October 5, Carla sent a list to Sybil MacBeth listing the total number of members in each chapter so that she could send rebate checks to them. The totals are as follows: Eastern PA (37), Rocky Mountain (30), Northern CA and NV (38), Southern CA (49), Columbia-Williamette (30), NY and Southwest CT (52), Upper South (16), Lakeshore (53), OH (34), and Potomac (38). Not all chapters received rebates because they did not file a timely annual report.

**Director of Regions and Chapters:** In a written report, Joan Huff stated that letters of welcome and job descriptions were mailed to all chapter and region representatives by October 1. As of October 20, there were no requests for funds for region. Joan requested that the Board deal with the dissolution of Upper South.

**Task Force Follow-up:** Jeannine Bunyan summarized the interest in RESOURCES from a recent questionnaire. There are a number of people who have authored material and others who are volunteering to write new articles or to co-author them. To draw on these talents, Jeannine suggested appointing a "Pamphlets Chairperson" to follow up on interested writers.

**Parliamentarian:** Per a telephone conversation, Mary Jane Wolbers stated that dissolving a chapter has not been addressed in the by-laws. The Board should pass an interim policy decision for a temporary time until an amendment can be made in accordance with Guild dissolutionment.

**Directory Editor:** Judy Hollandsworth reported that Directories are almost finished and final printing will be within two weeks.

**Bibliography:** Based on interviews with Guild members, dance authors, and librarians, Kay Troxell stated the RESOURCES IN SACRED DANCE is a valuable and useful tool for anyone interested in learning more about sacred dance. Kay is investigating actual printing costs. Joyce Smillie is willing to continue handling billing, mailing, and bookkeeping.

**Bookkeeper:** Sharon Miller has not closed the books yet. She is working on the inventory for the Festival bookstore. She has not received the Festival '90 financial report. She requested being placed on the mailing list of Board meeting minutes.

## ACTION

**Bibliography:** After much discussion, the Board rescinded the decision made at August 7th meeting at Portland State University not to reprint the Bibliography in its current form. It was the consensus of the Board that the Bibliography is a valuable and useful tool in its present form and should be reprinted in its revised form as recommended by Kay Troxell. The Board will further investigate other possibilities of presenting the Bibliography (i.e. computer disc) to keep up with technological developments. This will be supplemental to the printed Bibliography.

**Dissolving Upper South Chapter:** An interim policy was passed dissolving Upper South Chapter for a time until the by-laws can officially be amended (M/Annie Zahradnik, S/Carla Kramer). Carried. The policy states that a chapter will be dissolved if: (1) There is no chapter representative; (2) an annual report has not been filed for two years; and (3) there is no activity in the chapter. The Board will contact the former chapter president of Upper South Chapter to dissolve the Chapter. Any money left in Upper South is to be returned to the Sacred Dance Guild Board. Pam Gwozdz will appoint a by-laws committee upon recommendations by Mary Jane Wolbers.

**Approval of New Brochure:** The Board revised the new brochure and made corrections and recommendations. The brochure will be returned to Fenna Stoub. Upon revision, Pam Gwozdz will give final approval.

**Logo:** The logo submitted by Paul Stoub was reviewed. Recommendations and alternatives were made and will be resubmitted for changes. It is the Board's hope to include the new logo on the new brochure. The fees for the logo are: \$500 for layout and \$250 for brochures layout. The price does not include printing costs. Sr. Margaret Marszal and Marilyn Freas will check local printing costs.

**Pamphlets:** It was recommended by Jeannine Bunyan that the Board appoint a Pamphlet Chairperson to follow up with all names of persons expressing an interest in writing "how-to" pamphlets. The person would stand ready to receive material already written as well as encourage writing of new materials. Jeannine recommended possible chairpersons: Kathryn Mihelick, Ellen Roberts Young, Maxine DeBruyn, and Kay Troxell. After discussion, Carla Kramer recommended Ellen Roberts Young who has the facilities and capability for doing the job. Carla Kramer will contact Ellen and see if she is available to be the Pamphlet Chairperson.

**Fundraiser:** Funds for the annual 1990-91 giving campaign will be used for printing expenses of the logo, brochure and the revised Bibliography. Pam will contact Elsie Keefe regarding specifics. The meeting was adjourned at 11:50 a.m. (M/Sr. Margaret Marszal, S/ Annie Zahradnik).



## CALENDAR

### Dance Workshops

**Dec 29, 1990 - Jan 5, 1991** - DORIS HUMPHREY TECHNIQUE WORKSHOP with Ernestine Stodelle, sponsored by The Doris Humphrey Society. Contact: Doris Humphrey Workshop, Academy of Music and Movement, 605 Lake Street, Oak Park, IL 60302.

**Jan 17 - 20, 1991** - Christian Dance Fellowship of New Zealand, SOUTH ISLAND CONFERENCE, St. Kevin's College, Oamaru. Contact: Jane Bokser, 3 Earn St., Oamaru, New Zealand.

**June 28, 1991** - CHILDREN'S DANCE: BEYOND ACTIVITY, Sixth International Canadian/American Forum, Kingston Ontario. Contact: Diane Burke-Walker, CANADA Liaison, Center for Dance, University of Idaho, Moscow, ID 83843.

**July 15 - 19, 1991** - BIBLICAL HUMOR WEEK featuring mime, storytelling, drama, and clowning. Contact: Dr. Carol Voisin, PSR Summer School, 1798 Scenic Avenue, Berkeley, CA 94709.

**July 22-26, 1991** - EXPERIENCING SPIRITUALITY THROUGH MUSIC with Doug Adams and Robert Maynard. Contact: Dr. Carol Voisin, PSR Summer School, 1798 Scenic Avenue, Berkeley, CA 94709.

**July 29 - Aug 2, 1991** - SACRED DANCE WEEK with Doug Adams, Carla DeSola, Margaret Taylor Doane, Cynthia Winton-Henry, Michael Mansfield, Gordon Dragt, Robert Maynard and others. Contact: Dr. Carol Voisin, PSR Summer School, 1798 Scenic Avenue, Berkeley, CA 94709.

**Aug. 13-18, 1991** - Sacred Dance Guild Festival '91, Barat College, Chicago, IL. Contact: Diane Rawlinson, 1079 S. Fairfield, Lombard, IL 60148.

**Aug 22-29, 1991** - INTERNATIONAL CHRISTIAN DANCE FELLOWSHIP CONFERENCE for leaders in dance ministries, Jerusalem. Theme: "Preparing the Way". Contact: Mary A. Jones, 11 Amaroo Crescent, Mosman, N.S.W. 2088 Australia.

**Sep 22-27, 1991** - THE WORD IN THE WORLD: COMMUNICATING CHRIST TOGETHER, the second international working conference for Christians in media, to be held in Sheffield, England. Contact: Bill Thatcher, Executive Director, ICMC, Box 60632, Seattle, WA, 98107.

**July 22 - Aug 2, 1991** - DANCE AS EMBODIED PRAYER. Taught by Celeste Schroeder, Regent College, 5800 University Boulevard, Vancouver, B.C. Canada V6T 2E4. Contact: Regent College.

### Executive Board Meetings

(Open to all SDG members):

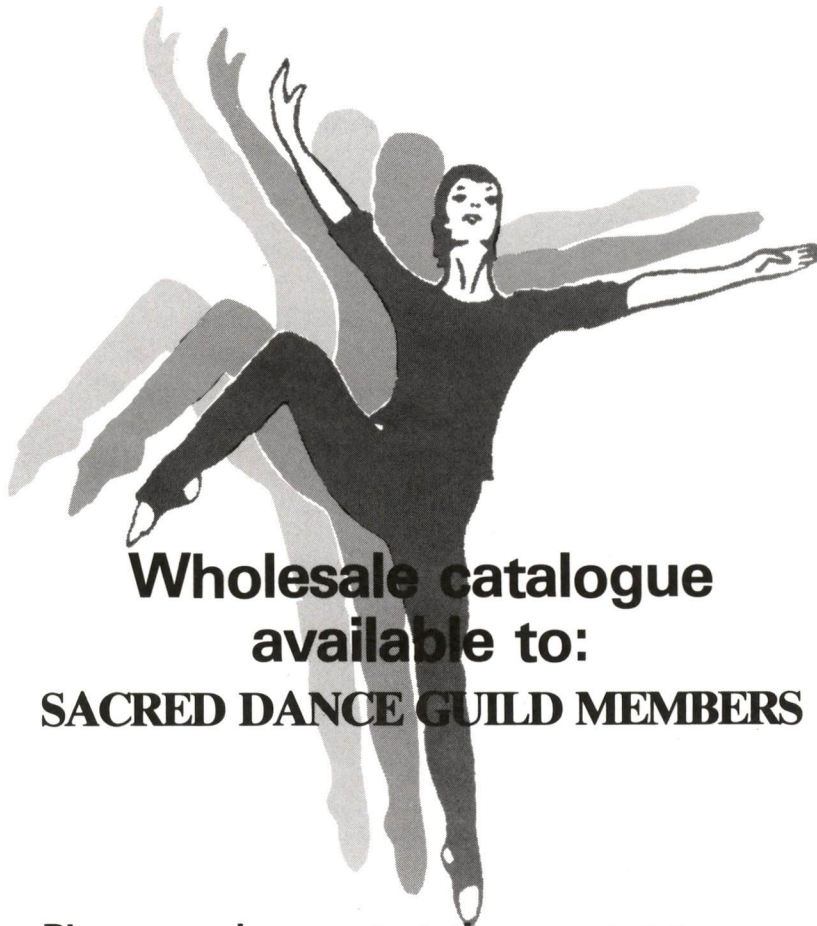
**Winter Meeting:** January 11-12, 1991.

**Spring Meeting:** April 12-13, 1991.

**General Meeting:** August 13-18, 1991.

Contact Pam Gwozdz, 216-481-2659.

# FINA dancewear



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